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wooden, as unexpressive, and as uninteresting as she is herself. If the teacher undervalues emotion and does not see its direct relation to thought, the children will soon learn to think that emotion must be concealed. The child reflects not only what we are, but also our ideals.

Other things being equal, the teacher with dramatic power and dramatic training is a better teacher of any subject than one limited in this power and training.

## ART.

JOHN DUNCAN, GEORG THORNE-THOMSEN, ANTOINETTE  
B. HOLLISTER.

### ART IN RELATION TO HISTORY AND LITERATURE.

JOHN DUNCAN.

#### I. CONTEMPORARY HISTORY.

THE object of this course is the study and the recording of the life going on about us. The child spontaneously attempts to picture this life, draws engines and ships and bridges, and people engaged in every occupation. The course is planned to fit the teachers for the work of directing and developing this child art.

Streets and traffic: street-cars (trolley, cable, elevated), wagons, carts, cabs, automobiles, bicycles.

Foot-passengers: the postman, policeman, popcorn-man, fruit-vender, coal-man, newsboy, peddler.

Architecture: stores, post-office, library, museum, picture gallery, theater, bank, asylum, hospital, church, schoolhouse, bridges, tunnels.

Homes: occupations of home, children's games.

Gardens, parks, playgrounds.

Railways and railway stations, locomotives.

Ships and shipping docks.

Soldiers, barracks.

Factories (spinning and weaving), potteries, foundries, workshops (carpenter's, blacksmith's, tailor's, shoemaker's).

House-building, stone-cutting, paving.

Foreign areas—racial types.

Materials for this work: drawing pencil, fountain pen, water-colors, sable brush.

#### II. LITERATURE.

Our subject-matter will be drawn from three sources. During the first two weeks we shall be occupied with the fairy-stories,

that are the delight of the very little folk. The next two weeks we shall take up the Greek stories, which are more suitable to the older children; and the last two weeks we shall turn to mediæval legends, which chime with the condition of soul of adolescence. The students will work up the subject-matter in the library, and among the pictures in the school collection. That is to say, they will: (1) get up the spirit of the story; (2) study the archæology of the subject—costume, architecture, furniture; (3) refer to casts, picture-books, and to the school collection of pictures, in charge of Miss Chisholm, to fill up their mental picture, and to suggest and help out with a proper technique.

They will also make rapid sketches from one of their own number, who will act as model, and who will assume a pose or costume on demand. This function of model they will discharge in rotation.

#### A. FAIRY-STORIES.

We shall begin with the stories told by Mrs. Gudrun Thorne-Thomsen in her course in literature for the primary grades.

1. *The Three Billy-Goats Gruff.*<sup>1</sup>
2. *The Land East of the Sun and West of the Moon.*<sup>1</sup>

As each of these stories can afford us three or four pictures, we may not get any farther during the allotted two weeks at our disposal, but if there is opportunity, we may go on with—

3. *The Three Bears.*
4. *The Pig That Went to Set up House.*
5. *Snow-White.*<sup>2</sup>
6. *The Six Swans.*<sup>2</sup>

#### B. GREEK STORIES.

In the next two weeks we shall deal with Greek mythology, taking two leading types for especial study:

1. *Athena,*<sup>3 4 5</sup> standing for the stoical ideal. (a) As type of temperance (staying the hand of Achilles). (b) As type of fortitude (inspirer of active and passive courage). (c) As type of prudence (owl-eyed).

<sup>1</sup> ASBJÖRNSEN, *Popular Tales from the North.*

<sup>2</sup> GRIMM, *Fairy Tales.*

<sup>3</sup> JOHN RUSKIN, *Queen of the Air.*

<sup>4</sup> Photographs in school collection.

<sup>5</sup> (LAMB'S) *Iliad* and *Odyssey.*

2. *Apollo*,<sup>12</sup> as the embodiment of the epicurean ideal of sweetness and light. (a) As sun-god, charioteer. Reason dominating the passions. The Python-slayer. (b) As god of music, harmony, poise, balance.

We shall follow with tales of the culture heroes—Hercules,<sup>12</sup> Prometheus,<sup>13</sup> Theseus,<sup>2</sup> Cadmus,<sup>3</sup> Orpheus, Amphion—as we may find time.

C. The last two weeks we shall devote to the mediæval ideals of charity and chivalry.

1. Love. (a) Christ;<sup>4 5 6</sup> (b) the Virgin.<sup>4 6 7</sup>
2. Chivalry. (a) St. Michael;<sup>4</sup> (b) St. George.<sup>8 9</sup>

Then, as there is time, we shall deal with St. Christopher,<sup>8</sup> St. Jerome,<sup>8</sup> St. Anthony,<sup>8 10</sup> St. Martin,<sup>8</sup> St. Francis,<sup>8 10</sup> St. Dorothy,<sup>8</sup> St. Elizabeth, St. Bridget.

#### REFERENCES.

1. FAIRY-STORIES: Fiske, *Myths and Mythmakers*; Timothy Bunce, *Fairy Tales, Their Origin and Meaning*; Grimm's *Fairy Tales*; Andersen's *Fairy Tales*; Asbjörnsen, *Popular Tales from the Norse*.

2. PICTURE-BOOKS: Hassal and Aldin, *Two Well-Worn Shoe Stories*; Kate Greenaway, *Marigold Garden*, *A Day in a Child's Life*, *Under the Window*; Walter Crane, *Flora's Feast*, *Baby's Own Aesop*, *The Baby's Bouquet*; Caldecott, *Picture-Book No. 2*; L. Frank Baum, *Mother Goose in Prose*; Chester Loomis, *Mother Goose Pictures*; Carton Moore Park, *A Book of Birds*; *A Child's Primer of Natural History*; Boutet de Monvel, *Jeanne d'Arc*; Howard Pyle, *The Merry Adventures of Robin Hood*.

3. GREEK STORIES: John Ruskin, *Queen of the Air*; Francis Bacon, *Wisdom of the Ancients*; Bulfinch, *Mythology*; Baldwin, *Old Greek Stories*; William Morris, *The Earthly Paradise*, *Jason*; Hawthorne, *Tanglewood Tales*, *The Wonder Book* (illustrated by Walter Crane); Kingsley, *Greek Heroes*; Lamb's *Iliad* and *Odyssey*; Francillon, *Gods and Heroes*; casts of Greek statues in Art Institute, and photographs in our own school collection.

4. MEDIÆVAL STORIES: The New Testament; *Life of Our Lord in Art*; photographs of Gothic and Renaissance art in our own school collection; Mrs. Jameson, *Legends of the Madonna*, *Sacred and Legendary Art*, *Legends of the Monastic Orders*; Mrs. Clements, *Handbook of Legendary and Mythological Art*; *The Little Flowers of St. Francis*; Racinet's *Costume*; Bulfinch, *Age of Chivalry*; Reber, *History of Mediæval Art*; Goodyear, *Roman and Mediæval Art*; Sidney Lanier, *The Boy's King Arthur*; Howells, *A Little Girl among the Old Masters*; Flaubert, *St. Antoine*; Spenser, *Faery Queen*.

<sup>1</sup> BULFINCH, *Mythology*.

<sup>2</sup> FRANCILLON, *Gods and Heroes*.      <sup>4</sup> The New Testament.

<sup>3</sup> BALDWIN, *Old Greek Stories*.      <sup>5</sup> *Life of Our Lord in Art*.

<sup>6</sup> Photographs of Gothic and Renaissance art in school collection.

<sup>7</sup> MRS. JAMESON, *Legends of the Madonna*.

<sup>8</sup> MRS. CLEMENTS, *Handbook of Legendary and Mythological Art*.

<sup>9</sup> SPENSER, *Faery Queen*.      <sup>10</sup> FLAUBERT, *St. Antoine*.

Materials wanted for this work : soft drawing pencil, pad of water-color paper, sable brush, water-colors.

## PAINTING AS A MEANS OF IMAGING.

JOHN DUNCAN AND ANTOINETTE B. HOLLISTER.

**NOTE:** Expression in all its modes is a fundamental means of imaging. The results of expression, then, are to be looked for in mind-growth, and not in the forms of expression. Color is the emphasis and synthesis of forms. Painting is one potent means of studying landscapes. In a typical area of land may be found (1) surface (physiography); (2) vegetation (botany); (3) animal life (zoölogy); (4) clouds, sky, states of atmosphere (meteorology). All these things are in the closest interrelation, each thing depending upon all the others, as in the field study of plant life (ecology). The student, brush in hand, comes in contact with a typical landscape; colors bind the area into one whole, and the whole landscape is the simplest object to be painted. The painting demands close observation. The observer goes naturally from wholes to parts. The painting may be very crude, but if it is genuine, it is good ; it expresses in some way the image "seen within;" it is the basis and beginning of better work. Here the careful critic is needed to suggest the main things that the student does not observe. Then comes a new trial. Painting reacts upon and enhances the growing image. The rule is, "Go from wholes to parts": the entire landscape, then a ravine, dune, tree, or shrub ; from tree to branch, twig, leaf ; keeping in mind the relations.

I. *Outdoor sketching* (field excursions).—(1) Typical landscapes painted as studies of physiography, geology, botany, zoölogy, and meteorology. (2) Parts of selected areas —hill, valley, dunes, ravines, cliffs, lake, shore ; work of waves, winds, etc.; swamps—vegetation, animal life.

II. *Schoolroom work*.—On return from field excursions the landscape paintings will be repeated, of course without the presence of the objects. (1) Specimens collected on field excursions studied and painted. (2) Painting of roots showing adaptation to varying conditions of moisture. (3) Foliage, its adjustment to light, moisture, and temperature ; function of color. (4) Structure of stems: (a) stems that resist strong winds ; (b) trunks of trees ; (c) aquatic plants ; (d) underground stems ; (e) cross-sections of stems.

III. *Interrelation of plant and animal life*.—Dependence on soil, moisture, and climate. (1) Plants affected by animals. (2) Nature's devices for the protection of plants. (3) Color as a means of protection.

**NOTE :** From the æsthetic side we may regard the landscape as a conglomeration of lines, tones, and colors from which the artist selects those which best express his subject-matter, and at the same time are in accord with each other and with his own spirit. Lines, tones, and colors affect the emotions much as do musical or unmusical phrases. It is necessary to consider these æsthetic relations, that the feeling aroused be appropriate to the

subject-matter, and that the proper impression be produced with the greatest economy of means.

We must study to bring the landscape within the means at our disposal. For example, we must simplify the infinite variety of nature. The paint box will not permit us to render the intensity of tones as they appear to the eye. They must be transposed, and lines, tones, and colors must be arranged for our æsthetic purposes.

### CLAY MODELING.

ANTOINETTE B. HOLLISTER.

THE greater part of the course in clay modeling will be expressive of the work done in science, geography, history, and literature. Through the manufacture of pottery the student will enter more fully into the industrial side of primitive and of modern life. The modeling, decorating, and glazing of pottery will all be done in the school. This work will involve a study of design and will offer a large field for original work.

Historical scenes will be represented in the round and in low relief. These will be cast in plaster or baked in the kiln. The casts may or may not be colored. Literature will be illustrated in the same way. Animals and insects will be modeled, and studies will be made of their homes and habits.

Some modeling will be done of the flora of the region selected for investigation, showing how the form of the plant changes in an effort to adapt itself to changes in its environment, and recording its growth under different conditions.

Should they be required, relief maps will be made in connection with the geography.

### CHALK MODELING.

GEORG THORNE-THOMSEN.

AS AN easy means of representing forms of land and water, on the board and on paper, chalk modeling is of great assistance to the teacher and the student of geography. Artistic ability is not so much needed, in this work, as a clear understanding of the landscape forms that are to be sketched.

It will be the purpose in these lessons to help the teachers to form vivid, definite images of typical features of the earth's

surface, and to acquire the power to sketch easily and rapidly such features on the board and on paper. The materials used will be: blackboard and chalk, pencil and paper, and charcoal.

Clay and sand modeling will be used as a preparation for the chalk modeling; the different landscape forms and surface features will be studied from descriptions, photographs, pictures, stereopticon views, maps, and from models. Many of the features—for instance, river valleys, bluffs, beaches, ravines, and sand dunes—can be studied and sketched on the field excursions planned by the geographic department. The teachers will be given opportunity to work out the series of surface types and maps, as outlined below, on paper, to take with them for use in their own schools.

The first topic for consideration will be typical surface features and landscapes characteristic of the continents, such as plains, mountains, rivers, glaciers.

The next topic for attention will be pictorial or panoramic representation of larger sections of surface, as, for instance, river basins, mountain chains, plateaux, bird's-eye views of the continents, etc. The sketches under this head, by combining the features studied before into larger units of surface, form a compromise between map and picture, and serve as an introduction to the next topic, that of relief maps.

After a careful study of the most important features under I and II, the teachers will be prepared to begin the making of relief maps, Topic III.

The last topic relates and applies the work of the previous topics to the study and teaching of the continents; it thus serves the purpose of a review of the whole subject.

#### DETAILS OF OUTLINE.

##### PRINCIPLES OF CHALK MODELING—TECHNIQUE.

NOTE.—This part of the outline will not be taken up as a separate topic, but will be related to and discussed with the other topics.

##### CHALK MODELING AS A MODE OF EXPRESSION.

Aim, not to make finished pictures nor to produce artistic effects, but to describe geographic features clearly, scientifically, and rapidly, with the chalk.

1. Chalk modeling as a representation of mass; significance of term "modeling" (relief); use of lines in analysis of landscape. Economy of time and effort.

2. Stroke: *breadth*, economy, strength; function. Exercises to acquire ease in the handling of material.

3. Composition: essentials and non-essentials.

4. Gesture, its significance in chalk modeling. Relation of slope of surface to direction of stroke: (a) Rolling surface—hills, waves. (b) Sloping surface—valleys, volcanoes, mountains. (c) Level surface—plain, beach, flood plain with winding river. (d) Steep surface—bluffs and cliffs, falls. (e) Combination of horizontal and vertical surfaces—buttes, mesas, plateaux; cañons and fiords; flood plain with bluffs.

5. The landscape seen from different points of view. (a) Perspective: Atmospheric effect; diminution of size, convergence of lines and foreshortening the horizon line; details of foreground; color values, light and shade, shadows. (b) Compare use of white material on board, black material on paper.

6. How to show texture of surface: (a) Stratified and unstratified rock. (b) Alluvial, sandy, and rocky soil. (c) Cultivated and uncultivated ground. (d) Surface of water, ice.

7. Analysis of characteristics of landscape. (a) Slopes; angles of slope; concave and convex surfaces. (b) Curves, as beach curves, river curves. (c) Natural lines: meeting of surfaces; divides, shore-lines, drainage lines, sky-line. (d) Means of showing height, dimensions, magnitude.

#### I. SURFACE FEATURES AND LANDSCAPE FORMS TO BE CHALK-MODELED.

A. *Coast scenery*.—(1) Waves and breakers. Capes, cliffs, stacks; reefs and islands; isthmuses; beaches, raised beaches; caves; sand dunes; spits, bars, lagoons; bays, estuaries, sounds. (2) Rising and sinking coasts, partly drowned coasts. (3) Appearance of coast-line according to stage of development. (4) Topography of lake flats, Chicago area as a type. (5) Artificially protected coast, harbors, piers, breakwater; lighthouses; wharves. (6) Types of boats.

B. *River scenery*.—(1) Landscape characteristic of upper, middle, and lower course of a river. (2) Deltas and alluvial fans; bars, banks, islands; terraces; types of waterfalls, lakes. (3) Types of valleys, gaps; forms of river erosion of dry or wet plateaux. (4) Successive stages in the wearing down of the land: youth, maturity, old age (cycle of denudation). (5) Human features connected with rivers, as embankments and levees; irrigation canals; dams, locks, bridges. (6) Boats. (7) Underground water: caves, sinkholes, springs; geysers; natural bridges.

C. *Glacial scenery*.—(1) Types of glaciers: valley glacier, continental glacier, Piedmont glacier. (2) Topographic features of glaciated country:

valleys channeled by ice, fiords, cirques. Glacial lakes : rock basins, Swiss lakes, Scotch locks; morainic lakes. Moraines and drumlins; kames and eskers; islands. Glaciated rock-floor with bowlders. Icebergs.

D. *Mountain scenery*.—(1) Types of mountains : mountains by folding—Jura, Alps; block mountains—Oregon ridges, Sierra Nevada; mountains by denudation—table mountains, Scandinavian mountains; laccolitic mountains. (2) Characteristic features of mountain scenery: (a) Types of peaks—needles, horns, domes—Castle Crags, Mätterhorn, Pike's Peak. (b) Ridges—Alleghany; ranges—Bernese Oberland; systems, chains, cordilleras. (c) Valleys—longitudinal, transverse; parks, mountain pass, cirques, edge (*Kamm*). (d) Snowfields, glaciers, torrents. (3) Young, old, worn-down mountains (Monadnocks). (4) Volcanoes: (a) Lava cone, ash cone. (b) Famous volcanoes: Vesuvius, Stromboli, Mt. Shasta, Chimborazo, Fuji-san, Mouna Loa. (c) Crater lakes, caldera; volcanic necks, dike. (5) Plateaux: young plateau, deeply dissected plateau, mesa.

E. *Landscape as affected by climate*.—(1) Desert, oasis; tundras, arctic landscapes; steppes and prairies; tropical forests, jungles, savannahs; temperate forests; swampy country; cultivated surface, fields of grain, corn, rice. (2) Trees and plants which have a determining influence on appearance of landscape, as conifers, palms, cactus, mangrove trees. (3) Cloud forms.

F. *Surface features determined by climate*.—(1) Waste slopes and fans. (2) Bad Lands. (3) Topography of interior basins, salt lakes, salinas, playas. (4) Sand dunes of the desert.

G. *Ocean*.—(1) Appearance in quiet, in storm. (2) Arctic sea, floe ice, pack ice, icebergs. (3) Oceanic islands, volcanic and coral islands. Sea bottom with corals. (4) Types of vessels.

## II. PANORAMIC VIEWS.

(1) River basins, plateaux, cordilleras, interior basins, cross-sections. (2) Bird's-eye views of the Mississippi basin, the Great Basin, Abyssinian plateau, Nile basin, plateau of Thibet. (3) Of North America from north to south, east to west.

## III. MAPS.

(1) Function of chalk-modeled map compared with other maps. (2) Difference between map and picture. (3) Relief maps in sand. (4) Steps in making a chalk-modeled map; question of light and shade; unity of surface; gradation of color as to elevation; contrast of color; elimination of details; fallacy of making a flat surface with highlands superimposed. (5) Map representation of main features of a continent, as river basins, plateaux, mountain chains, hills. (6) Maps of the continents on the board and on paper. (7) Special maps: Egypt, Greece, Italy, India, China. Map of the Chicago area.

#### IV. PARTICULAR STUDY OF THE CONTINENTS—NORTH AMERICA AND EURASIA AS TYPES.

(1) Map of the continent, sectional maps. (2) Panoramic views. (3) Forms of landscape characteristic of the physiographic areas. (4) Important scenic features of the continent.

The different surface forms will be considered from the point of view of form, and as factors in determining appearance of landscape. The full discussion of these features with regard to their formation and geographic significance will be given in the course in geography.

The detailed outline above is suggestive of the work to be done in chalk modeling, and offers material for the selection of the teachers; it may not be taken up in its entirety, or followed in the order indicated, but will be closely related to the lessons in geography.

### APPLIED ART.

CLARA I. MITCHELL, IRA M. CARLEY, IRENE WARREN.

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#### TEXTILE FABRICS.

CLARA I. MITCHELL.

I. *Hand-work*.—(1) Wool-spinning with spindle and wheel. (2) Weaving of belts, bands, squares, cushion covers, and bags on primitive, Colonial, and modern hand-looms. Materials used—carpet yarn, wool-roving, Germantown wool, seine-twine, and silk. Designing of patterns. (3) Basketry. Weaving of willow rattan, Indian splint, and fiber baskets. Dyeing of fibers. (4) Decorative needlework. Designing and embroidery of doilies, cushion-covers, bands, book-covers, and bags. Appliqué. Materials used—leather, linen, and silk.

II. *Study of fabrics*.—Classification of fabrics with regard to use. Quality, weave, weight, warmth, absorptive power, design, color, cost. Method of fabric analysis.

III. *Study of fibers*.—Tests for the textile fibers, silk, wool, linen, and cotton. Qualities. Culture.

IV. *Discussion of children's work in textiles viewed as the study of clothing*.—(1) Hand-work appropriate to different ages: (a) Designing. (b) Education of color sense. (c) Making of looms, mechanical invention. (2) Plans of lessons on fabrics, fibers, and processes, adapted to different grades. (a) Science